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PICTURE MEMORY CONTEST BULLETIN

FOR USE IN THE

Picture Memory Contest
For Grades Four and Five

BY

MRS. BESSIE MAY HILL
League Art Consultant

The University Interscholastic League,
1969–1970 and 1970–1971

Price 30 Cents

BUREAU OF PUBLIC SCHOOL SERVICE
DIVISION OF EXTENSION
THE UNIVERSITY OF TEXAS : AUSTIN

Pronunciation of Artists' Names

(Accent the capitalized syllable)

Arledge—AR-lej
Boughton—BOU-ten
Braque—BROCK
Brooke—BROOK
Buffet—buh-FAY
Church—CHURCH
Corot—ko-ROW
Courbet—koor-BAY
Couse—COWS
Crivelli—cree-VEL-li
Daumier—doe-mee-AY
Davis—DAY-vis
Degas—day-GAH
Dehn—DANE
Delacroix—del-a-CRAH
Dufy—duh-FEE
Duveneck—DOO-ve-nek
Dyck—(van) DIKE
Gainsborough—GAINS-buh-row
Gogh—(van) GO
Grabar—grah-BAR
Hassam—HAS-sam
Hobbema—HOB-be-ma
Hogarth—HO-garth
Homer—HO-mer
Hooch—HOKE
Kemp-Welch—KEMP-WELCH
Lhermitte—ler-MEET
Lockwood—LOCK-wood
Luini—LOO-i-ni
Martin—MAR-tin
Miro—meh-ROW
Murillo—muh-RILL-o
Reid—REED
Reynolds—REN-nolds
Steele—STEEL
Vigee-Lebrun—ve-ZHA-le-BRUN
Volk—VOLK
Young-Hunter—YOUNG-HUN-ter

STATEMENT ON EQUAL EDUCATIONAL OPPORTUNITY

With respect to the admission and education of students, with respect to the availability of student loans, grants, scholarships, and job opportunities, with respect to the employment and promotion of teaching and nonteaching personnel, with respect to the student and faculty activities conducted on premises owned or occupied by the University, and with respect to student and faculty housing situated on premises owned or occupied by the University, The University of Texas at Austin shall not discriminate either in favor of or against any person on account of his or her race, creed, color, or national origin.

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Official List for Picture Memory Contest

1969–70 and 1970–71

(All pictures are available in both large and small prints)

Spelling of artists' names or titles of pictures may vary from text to text or from language to language. An artist may adopt a title (EG—El Greco) or be customarily known by a designation other than his name (EG—Correggio). Furthermore, texts frequently fail to agree on nationality, some assigning the artist to the country in which he was born and others to the nation in which most of his painting was done. Such cases account for the compound designations such as "French-Dutch" or "English-American."

The official list shall be final authority, for the purposes of this contest, in the spelling of artists' names, picture titles, or nationalities. Since the entire name of the artist may be long and difficult, contestants shall give the last name or adopted name of the artist. Giving the full name is not an error if spelled correctly. Either of alternate names or titles will be considered correct if listed and if not misspelled.

Sponsors are requested to report to the League office any typographical errors. Correction notice will promptly be entered in the "Official Notices" of the *Leaguer*.

Artist	*Painting*	*Nationality*
Arledge	*The Zebras*	American
Boughton	*Pilgrims Going to Church*	English-American
Braque	*Still Life, Mandolin*	French
Brooke	*The Turkey Drive*	American
Buffet	*La Gare*	French
Church	*Cotopaxi, Ecuador*	American
Corot	*Spring*	French
Courbet	*Stonebreakers*	French
Couse	*The Primitive Sculptor*	American
Couse	*Indian Harvest*	American
Crivelli	*The Madonna and Child*	Italian
Daumier	*The Laundress*	French
Davis	*Noel with Violin*	American
Degas	*La Repetition*	French
Dehn	*A Fine Day in Missouri*	American
Delacroix	*The Horseman*	French

Artist	*Painting*	*Nationality*
Dufy	*Yachts at Deauville*	French
Duveneck	*Whistling Boy*	American
Dyck	*Baby Stuart*	Flemish
Gainsborough	*The Blue Boy*	English
Gogh	**Cornfields in Provence*	French-Dutch
Grabar	*Russian Winter*	Russian
Hassam	*Church at Old Lyme*	American
Hobbema	*Avenue of Trees*	Dutch
Hogarth	*The Graham Children*	English
Homer	*A Northeaster*	American
Hooch	*The Storage Room*	Dutch
Kemp-Welch	*Behind the Plow*	English
**Lhermitte	*The Haymakers*	French
Lockwood	*Horses in Winter*	American
Luini	*Madonna*	Italian
Martin	*Harp of the Winds*	American
Miro	*Characters of the Night*	Spanish
Murillo	*Children of the Shell*	Spanish
Reid	*Coming of the White Man*	Canadian
Reynolds	*Age of Innocence*	English
Steele	*The Haymakers*	American
Vigee-Lebrun	*Artist and Daughter*	French
Volk	*Portrait of Lincoln*	American
Young-Hunter	*The Santa Fe Trail*	English-American

* Incorrectly given as *Cornfield in Provence* on small pictures.
** Incorrectly given as *L'Hermitte* on small pictures.

Introduction

Art is not a thing apart. It is the pulsebeat of civilization. The creator and the culture may pass, but art remains. Archaeologist and historian recognize that creative expression is inherent in man and that art is as necessary to the primitive tribesman as to the metropolitan intellectual.

Every child should share this universal heritage and explore these riches and the beauties of the world about him. If artistry is discovered or talent is rescued from oblivion, teacher and student may consider this an additional reward.

Art should be an integral part of the curriculum. The cost is negligible. Many of the skills and much of the knowledge acquired in the art laboratory are invaluable. Art is a dynamic, moving force which enriches life, gives substance to the spiritual and aesthetic nature of man, and often increases his understanding.

The picture memory contest is designed to encourage the study of art in the elementary grades and to expand the visual perception of the student. The child possesses an inquiring mind and normally delights in learning, but having the children memorize certain data to be recalled during the actual contest is not the basic aim of the competition. Picture memory is to expose the student to pictures representing various ages and schools and to awaken his aesthetic instincts. Some of the technical aspects of painting and little sketches of history will be discussed in this booklet. Through experience and appreciation, the student should learn to project his own judgment in exploring the world of art and the natural beauties about him.

The scope of the contest and of the picture memory bulletin is necessarily limited. Paintings and artists are presented, not at random but as "samples." According to the needs and abilities of the students, the teacher should provide material from other sources, using perhaps film strips and slides, and should encourage students to visit local artists or galleries. Additional reproductions from master painters and engravers may be presented. For many children this contest will be the first step or the opening of the door.

We wish to thank Artext Prints, Inc., of Westport, Connecticut, for its invaluable assistance in assembling the pictures.

RHEA H. WILLIAMS
Director

Rules for Picture Memory Contest

1. *Divisions.*—There is only one division in this contest and it is open to children in the fourth and fifth grades.

2. *Representation.*—Each member school in the League having two or more pupils in the fourth and fifth grades is permitted to enter a team in picture memory.

To the picture memory team of two shall be added one member for each 20 pupils (or fraction thereof) in excess of 10 enrolled in the eligible grades on the basis of total enrollment up to the opening of the spring semester. Thus, if the total enrollment in the eligible grades is 10 or fewer than 10, the team is composed of two pupils; 11 through 30 pupils, inclusive, the team is composed of three pupils; 31 through 50 pupils, the team is composed of four pupils, etc. (Pupils passing from an ineligible grade, third, or to an ineligible grade, sixth, at mid-term should not be counted in the total enrollment in the fourth and fifth grades.)

In no instance may a school enter more than five contestants.

3. *Eligibility.*—Only pupils in the fourth and fifth grades who are eligible under Article VIII of the Constitution may be entered in this contest.

4. *Conducting the Contest.*—The director of picture memory shall provide contestants with sheets of paper divided into three columns, headed "picture," "artist" and "nationality." Horizontal lines shall be numbered one through 33 (or, if 17 pictures are used, one through 17). Typing paper or notebook paper may be used.

Each contestant shall draw a number from the director of the picture memory contest and write that number in the upper right-hand corner of each sheet of his test paper. The director shall keep an accurate list of the names of the contestants and the number each has drawn. This list shall be used for identification of the test sheets after the contest.

The director shall appoint two monitors to supervise the contest, and they shall stay in the room while the contest is being held and report to the director any attempt on the part of any pupil to copy from any other or from any source during the contest. The director shall disqualify any pupil who attempts to copy from any source.

The director, or person designated by him, shall exhibit to the contestants either 33 pictures from the prescribed list, or 17, chosen at random, and shall keep an accurate list of the pictures, the artists, and

the nationalities in the order in which they are exhibited. These sets of pictures are changed every two years in September of "odd years." [EG 1965, 1967].

The district director is responsible for securing the pictures which are to be exhibited. The contest director should consult the Official Notices Column of the *Leaguer* for corrections, if any, in the list.

Contestants shall be instructed to write down the name of the picture in the first column, the name of the artist in the second column, and the nationality of the artist in the third column. Either pen or pencil is permissible. Only one side of paper should be used. The official list shall be final authority, for the purposes of this contest, in the spelling of the artists' names, picture titles, or nationalities. Since the entire name of the artist may be long and difficult, contestants may give the last name or adopted name of the artist. Giving the full name is not an error if spelled correctly. Either of alternate names or titles will be considered correct if listed and if not misspelled. Sponsors are requested to report to the League office any typographical errors. Correction notice will promptly be entered in the "Official Notices" of the *Leaguer*.

After the test has been given, the test sheets shall be collected by the director and the list of the pictures in the order in which they have been exhibited attached thereto, and test sheets and list turned over to a committee of graders who shall grade the sheets.

The director shall then identify each test sheet by contestant's name and school. A list of the 100 per cent contestants shall be made which shall be publicly announced during the elementary school meet. The team grades shall be computed (see next paragraph), and a first, second and third place winner declared.

The team grade shall be determined by adding together the scores made by all members of a given team and dividing the sum by the number of individuals composing the team.

5. *Grading the Test Sheets.*—A perfect paper is graded 100. If 33 pictures are used, grader shall deduct one point if the title is incorrect, one point if the artist's name is incorrect, and one point if the nationality is incorrect. Only the last name or adopted name of the artist need be given, but it must be spelled correctly. Complete names or alternate titles are to be considered correct unless misspelled. If only 17 pictures are used, grader shall deduct two points.

In grading, spellings shall appear exactly as given in the Official Picture List in this Bulletin. Misspellings shall be counted as errors. See preceding paragraph.

6. *Judges.*—No teacher who has a contestant in the contest shall be permitted to serve either as a monitor or as a member of the grading committee.

7. *Available Aids.*—The Interscholastic League has issued this bulletin which treats appreciatively each of the pictures in the list and gives the official spellings and titles for the contest. It is titled "Picture Memory Bulletin" and sells for 30 cents a copy. Each pupil entering the contest should have a copy of this bulletin.

8. *Selected Pictures.*—The selections to be used as a basis for the contest in the current year are listed in this bulletin. Schools planning to participate in this contest should purchase copies of the listed pictures from a reputable art printing company or dealer. Some of the companies are listed below. It is suggested that small prints of the selections be made available to each student. Publishers have these at a few cents per copy.

9. *Publishers.*—The following publishers and suppliers, listed in alphabetical order, supply prints included in this year's selection.

Artext Prints, Inc., Westport, Conn. 06880

Hoover Brothers, 1305 N. 14th, Temple, Texas 76501

Perry Picture Company, Malden, Mass. 02148

Texas School Pictures, Box 1401, Austin, Texas 78767

Note: The Texas School Pictures and Hoover Brothers have packets of the 40 pictures made up for immediate shipment. Write them for details on prices, etc. Pictures come in small sizes, for use by individual pupils, and larger (approximately 9 x 12) for use by contest director or for framing. Please specify which size you wish.

How to 'Meet' a Painting

Meeting a picture or an artist for the first time is much like finding a new student in class. It is easier to "get acquainted" if you know something about him. This little booklet is to give you a few facts about the artist and the painting or etching he has produced.

Painters are often classified by "age," just as students in school are. Artists of medieval times all resemble one another in that most of their paintings present biblical themes, such as the birth of Christ, or the lives of the saints.

Sometimes painters are identified by nationality. For instance, we can look at a canvas and recognize it as "Dutch" before we can determine whether it was painted by Rembrandt or Ruisdael.

Often artists worked in groups, believing the same theories and using the same or similar techniques. These are called "schools," such as Cubists, Impressionists, Pre-Raphaelites. You can look up these schools in an art book or an encyclopedia. Perhaps your teacher can explain them to you.

Modern artists are often more difficult to classify. A French painting may be hung in a Chicago museum and the style copied by a painter from California. Or some one like Grandma Moses may paint with no schooling in art. Such artists are called Primitives. Perhaps a boy in Ohio may find Japanese art especially attractive and start doing brush drawings as Orientals do, or a Chinese boy born on an Arizona ranch may find himself painting cowboys. We are not limited by geography or time as much as the "Old Masters" were.

Sculptors, painters and woodcarvers have their problems, just as students do. When an artist paints a picture, he is doing his homework. He is trying to solve a problem. He is trying to convey a message. This is not, necessarily, a story, but he is trying to tell you something. Sometimes, like you, he gets the wrong answer and the piece of art does not arouse the effect he intended. Often we can understand a painting only when we know what problem the artist was working on. Was he interested in showing how sunlight fell across a little stream or in showing how many shades of blue were in the sky?

To understand art, we should learn a few basic principles or elements, just as we need to have the "answers" to grade our own papers or another's. Some of the more important elements composing a picture are:

A. Color

Scientifically, color results when light strikes a surface. The particular color that appears depends upon the kind of surface,—transparent or opaque, dull or shiny. Certain light rays are absorbed and others are reflected. "White" occurs when all of the light is reflected and none is absorbed. "Black" ensues when all the light is absorbed and none is reflected. Secure a prism, if you can, and see how the light is broken up into bands of color. Did you know the rainbow is formed by the moisture breaking up and reflecting light, much as the prism does?

The primary colors, red, yellow, and blue are called "primary," because they "come first"; they can not be created by mixing any other colors together. Combining primary colors produces secondary or binary ones. For instance, red and yellow combine to make orange, yellow and blue will make green, red and blue will produce violet. Other colors are produced by mixing the primary with the secondary colors and by adding black or white. See if you can find a color wheel. It will help you to visualize the relationship of these colors to each other.

Color has three properties: hue, value, and intensity. Hue is the name of the color,—red, or white, or blue. Value refers to the amount of white or black in a color. Adding white lightens a color, adding black will darken it. Intensity refers to the brightness or dullness of a color. A color may be dulled by adding its opposite or complement. This is the color opposite it on the color wheel.

Colors have psychological as well as actual properties. Blue and white are the color of the sky and of snow and are "cool." Green is the color of grass and most trees and is cool. Pale yellow can be cool but a darker yellow is warm. Red and orange are the color of fire and these are "warm."

Another thing is that "warm" colors seem to advance, to come to meet you, while the "cool" colors seem to recede, to retreat. Next time you are out driving, watch the farms as you go by. The red barns always seem closer and bigger than the white houses, even when they are about the same size and distance. Or watch the billboards. Notice how many are printed in red. They demand attention.

Artists do not always use pleasing colors. Sometimes they intentionally use irritating ones. Complementary colors, side by side, seem to move, to vibrate; they are exciting. Other colors are tranquil, peaceful, soothing. Painters use colors which arouse the mood they wish to convey.

B. Space

Space is "where something isn't." It is like the area of a room. It is often determined by objects on either side of it,—as the space between two trees, the sky above the river. The artist must often make it appear that more space exists than is actually there. Often he would like to leave it blank, but can not. Space is a negative thing and must be made an integral part of the work of art. An artist may conquer his "space problem" by applying certain laws of perspective, which you will read about later.

C. Mass

Mass is volume. It may be solid or hollow. It may be a globe or an egg. It may be a cube, a cone, a sphere, an oblong box or a pyramid. It may be a peninsula extending into the sea, or a human figure. Artists indicate mass by line and by color, giving an illusion of shape and weight and painting the highlights and shadows.

D. Shape

Shape is akin to mass, but the term is of somewhat broader application. Shape may be completely drawn, as a ladder with each rung visible, or merely indicated, as a tree with branches obscured by leaves. Abstract painters sometimes paint canvases which depend upon the beauty of shape alone.

E. Line

Mastery of line is of supreme importance in etchings, essential in woodcuts but perhaps slightly less important in painting. An artist using pigments may define shade without lines, since objects end where two colors meet. However, most painters find lines necessary to give shape and direction, to express patterns, to inclose masses and objects. Lines are not always continuous. A few wisps of grass, etched on a plate and properly arranged, can lead the eye across a picture just as surely as a pointing arrow. A line can be thin or thick, wavering and broken, or heavy and bold. Hence, line can convey a mood, just as color can.

Like color, lines have a certain psychic result and produce certain emotions. Vertical lines, like pillars in a church or tree trunks in a forest, seem dignified, safe and serene. Long, horizontal lines also seem peaceful, like flat prairie land or calm, sleepy lakes. Oblique lines are disturbing and dynamic. Perhaps we instinctively feel that the diago-

nal is about to fall. Curved lines are most beautiful. Had you ever noticed that most living things are rounded,—the head of a child, the petals of a flower, the flank of a horse?

F. Perspective

Volumes could and have been written on perspective and its problems. The artist endeavors to put a mountain and stream, or the face of a child, or the church and its spire on a flat surface so that each appears to exist in space. This is hard to do. Early painters of many nations found it impossible. That is why their people, though charming, sometimes appear to have been cut out and pasted on the surface. Depth is lacking. After looking at these pictures, you will understand the artists' difficulties better.

G. Pattern

It is not easy to say what pattern is, but nature has many patterns. The zebra has a pattern of stripes and the leopard of spots. Bare tree limbs against a winter sky made a pattern. The whorls of seashells upon the beach or the recurrent ripple of waves upon the shore form patterns. Matisse used lines to pattern many of his surfaces. Cubists and Abstractionists often used patterns in their compositions.

H. Texture

Texture describes the surface of an object. A watercolor presents a different texture than an oil painting. Picasso's canvas in no way resembles Vermeer's. Texture is thing of touch,—the roughness of the bark on a tree, the softness of a kitten, the sharpness of a sandbur.

I. Movement

Action within the painting may be secured by use of oblique lines, by placing conflicting colors beside each other, by the juxtaposition of warm and cool colors, in changing from light to dark hues.

Movement may also denote the way in which the eye of the observer wanders about the painting. Colors and shapes may be repeated, bright colors may summon attention, textures may be varied. Some of these ruses to direct the eye are obvious and some are subtle and must be sought to be found.

J. Balance

Balance denotes the arrangement of mass and space, of cool and

dark colors. These need not be identical in size but must satisfy the eye. A small accent of warm red will, for instance, balance a larger area of blue and green which are retreating colors and seem to "weigh" less.

K. Proportion

Each part of the picture should be well organized. Shapes should not appear to be crowded together nor lost within the area they occupy.

L. Center of Interest

Each picture should have one focal point, to which attention returns. This is usually the theme of the composition and the reason for the artist's endeavor.

M. Rhythm and Repetition

Like mass and shape, rhythm and repetition are closely related although not identical. Using of similar shapes and colors, of similar patterns is repetition. Rhythm may be secured by repetition, but also implies more. Rhythm may also involve contrast, abrupt or slow change from one color or line to another.

All of these elements are combined, in varying degrees, to form the "composition" or design of the picture. To appreciate and understand fully, one must contemplate its structure, its effect, and if possible, determine the intent of the artist. What is the painter trying to show you or say to you?

Sara-Kathryn Arledge, 1911— American

Sara-Kathryn Arledge is a contemporary artist. She was born in California in 1911 and has studied both at the University of California and at Columbia University in New York.

She has spent summers among the Indians of Arizona and New Mexico and has also lived in Pennsylvania.

The Zebras: **Sara-Kathryn Arledge**

This might be called a "modern primitive" because it retains the air of childlike wonder which is characteristic of the primitives, but the perspectives and the neatness of the drawing indicate accomplished artistic technique.

Do you find the patterns as fascinating as the artist did? Have you ever seen date palms like this? Compare them with the trees in Corot's "Spring." You will see at once how "stylized" the trees are, as well as the animals. Do you think this is an interesting picture?

George Henry Boughton, 1833–1905 English-American

George Henry Boughton was born in England, but his parents brought him to the United States when he was only three years old. He lived in New York for many years, painting. You might notice that the painting of the pilgrims is owned by the New York Public Library.

Later in his life, he went to Paris to study and then settled in England. His American themes were very popular.

Pilgrims Going to Church: **George Henry Boughton**

This picture is appealing to most Americans because of its "sentimental" value. All of us have read of the Puritans who settled in New England, who first established farms and cities in a place that could be pretty uncomfortable in winter. Look at the snow on the ground: It is winter, and the people are walking through the woods to church. Why are the men carrying rifles? Are they afraid of Indians?

Notice how the artist has placed his people in the clearing, where their shapes stand out clearly against the background of snow. He has placed two or three trees in the foreground to break up the monotonous white of the snow and to give an illusion of distance to his people, who are painted proportionately smaller to indicate they are further away. Note the sober costumes they wear, utilitarian blacks and browns and greenish-browns. The only decorative features are their white collars and pinafores, and the little girl's white cap. Life was a pretty serious business, even if they were going to church.

Georges Braque, 1882–1963 French

Braque was born at Argenteuil, the cradle of Impressionism. Later, his parents moved to Le Havre where he was apprenticed to a decorator. After a year of military service, ending in 1902, he went to Paris where he discovered archaic art of Egypt and Greece in the museums and works of modern artists in the studios and art shops. He experimented with Impressionism, but the wild coloring seemed too extreme for his taste. Also, he tried collage, pasting bits of paper to the canvas in an effort to touch "reality."

Then, he heard of Cezanne's theory that all natural forms could be reduced to a cylinder, a sphere, or a cone. This theory influenced many of his paintings.

He was quite an athlete, and loved swimming, boxing and wrestling. He liked sports cars and racing and played an accordion. He was happily married and, since his paintings were popular, very successful.

Still Life, Mandolin: **Georges Braque**

The first hasty glance at this picture produces only a confusion of lines, but then the objects begin to emerge. The colors are restrained. Notice that the objects on the table appear as if the viewer was standing above them, and near, while the slope of the floor seems to put the "viewpoint" further away.

This is a little confusing, until we remember that Braque wanted to bring the objects in his painting "forward" so they would be *nearer* to the viewer. Are all objects on the table top painted as though they were seen from one spot? No, they are not. This too, is the result of the artist's effort to bring them nearer. The papers and dishes on the other side of the Mandolin are "raised" to make them more noticeable even though they could be seen in this position only if the tabletop were curved.

A painting of this type may not appeal to you the first time you see it but, after you study it a while and see what the artist is trying to do, you will like it better.

R. N. Brooke, 1847–1920 American

This artist is one of America's minor Impressionists. He was born in Warrenton, Virginia, studied at the Paris Academy of Fine Arts, and was for a time Vice President of the Corcoran School of Art.

He remained unmarried and devoted himself to his profession of painting. He died in his own home town in 1920.

The Turkey Drive: **R. N. Brooke**

How many of you have lived on a farm or raised turkeys? Of course, we no longer have turkey drives except in very remote areas, because the traffic will not permit; most of today's turkeys go to market in trucks.

Notice the bright colors in the sky, the shimmering wings of the birds. Did you see how the bush on the hillside repeated the red of their wattles? The birds are arranged in a flattened triangle, with the apex where the small bush flutters a few scarlet leaves against the sky. Perhaps it is shortly before Thanksgiving and many of these large birds will furnish fine dinners for the townspeople.

See how the small bits of color make the picture more lively, more vibrant. Contrast this method of painting with Crivelli's or Duveneck's. See how the artist achieved a happy, bright picture with entirely different methods.

Bernard Buffet, 1928– French

The artist lives on a farm in Southern France. He was a boy during World War II and this war experience has affected many of his paintings, such as one he calls "War Landscape," which shows the branches of trees, leafless, which have been simply blown away by shells. It may also account for the grimness of some of his other pictures.

He himself, after briefly attending art school, began to exhibit his pictures in 1947 and was almost immediately successful. Some Frenchmen consider him one of the leading painters of his generation.

La Gare: **Bernard Buffet**

A railroad is not, I think, the usual subject of a painting. It is a fairly difficult one: Imagine the decreasing perspective of all the rails! Do you think

Buffet did a good job with this? You might also notice how the artist varies the monotony of running lines with the few triangular roofs, and the rounded shapes of the signal post in the right foreground.

These networks of lines, which here are rails, are to be found in other paintings by the artist and seem to mean something to him. Perhaps he feels that modern life is quite complex and this tangle of lines indicates the complication.

Did you notice the colors? So much gray is just a little depressing, isn't it? These thin colors also appear in much of his work. Only a few browns or tans appear and these are not very "warm," are they? But, then, a railroad station would not be as friendly as a farm, or church, or home.

Frederick Edwin Church, 1826–1900 American

At the time the artist lived, America had very few art schools so he spent four years studying with Thomas Cole (another painter) among New York's Catskill Mountains. Nature particularly appealed to him and he roamed the world, seeking especially scenes of grandeur. His paintings make one recall the line of poetry which goes something like this: "I am in love with wide, farseeing places," and another which says, "Oh, world, I can not hold thee close enough."

Many people today feel he included too many details in his pictures, but in the days when few people could travel, the paintings were very popular and helped the stay-at-homes visualize many foreign countries. In fact, the artist was so successful that when he could no longer paint he retired to his large castle-like house on the Hudson River.

Many artists of the Hudson River School are now being reconsidered and, after being ignored for some time, are now becoming popular again.

Cotopaxi, Ecuador: **Frederick Edwin Church**

The first glance at this picture reveals immediately why some critics complain that the artist included too many details. The erupting volcano is trailing an impressive cloud of smoke and ashes from left to right, obscuring the sun. The sun is reflected on an impressive mountain lake, which empties into an equally impressive gorge; a small rainbow appears in the mist of the falls, while the jagged landscape stretches for miles.

This would be a good picture to put in a room that had no outside view, wouldn't it? With so many miles of picture scenery, the view would not be missed!

Church was especially good with light. Notice its importance in the picture,—how the sun shines across the lake, how the little rainbow appears in the falls, and how it etches the canyon walls on the right and picks out the scanty trees on the left.

Jean Baptiste Camille Corot, 1796–1875 French

Since the artist's parents were successful milliners in Paris, Corot never faced the poverty which afflicted some less fortunate painters. Apprenticed to a draper, he attempted to follow a commercial life until he was 26, when he persuaded his family to let him be an artist.

Painting at first in the classic tradition, he later came under the influence of the Barbizon school. He liked to paint at twilight and many of his canvases are not only misty or shadowy but are almost mysterious.

Since his parents were well known and since he was popular, Corot earned considerable money with his art and, being of a sympathetic nature, generously gave large sums to the poor during the siege of 1871.

Spring: **Jean Baptiste Camille Corot**

Notice how cleverly the artist has balanced the lone tree, with the figure of the children and woman beside it, with the heavier bulk of the well-leaved tree at the right. The thinner tree has silvery highlights and occupies the brighter part of the picture. The larger and darker tree has in its background a stretch of water which is shadowed by the trees across the river (or perhaps small lake) which darken the water with their shadows. Standing before a brighter background, the human figures with small touches of color in their clothing are not overwhelmed by the older, larger and darker tree on the right, even though it occupies most of the space in the picture.

Did you also see the tiny flecks of light, almost like coins, where the light from the spring sun filters down and strikes an occasional leaf broadside, making it appear brighter than the leaves in the shadow.

It is perhaps easy to see how the artist has combined a mood or feeling of romance with the very realistic details of his picture. The whole scene seems "not quite in focus," yet the people and the almost leafless tree seem solid enough. Would you say this is a restful or an exciting picture?

Gustave Courbet, 1819–1877 French

Courbet was the son of a well-to-do landowner who wanted his son to be a lawyer. Sent to Paris to study, he enrolled in law and art school simultaneously. He taught himself to paint largely by copying the old masters from the galleries.

Although Courbet took part in the Revolution of 1848, he did not like war. He was an outspoken man, interested in politics, who spent the last years of his life in refuge in Switzerland.

Stonebreakers: **Gustave Courbet**

This is a picture of two men, possibly a father and son, breaking up stones, which caused a small furor in its time. Many painters were then depicting kings and queens and the nobles as shepherds, in neat pinafores and velvet trousers, but painting some one actually working was shocking. Courbet's brutal vigor was too much for the academicians.

Note how the handle of the ax in the basket repeats the backward leaning torso of the boy who balances the basket of stones upon his knee, how the handle of the spade repeats the angle of the torso of the older man who is leaning forward over his pile of stones.

Why did Courbet use somber colors? Was it because working is usually dull, requiring strength and fortitude? We now have machines in America to do much of our manual labor, but much of the world's population still works with handtools and pits its strength against field and furrow, stone and boulder.

Contrast these workers with Gainsborough's Blue Boy; or compare this painting with "Behind the Plow," which is also a working scene, with an entirely different mood.

E. Irving Couse, 1866–1936 American

The artist lived among the Indians for some time, studying them and their way of living. They called him "Green Mountain," because he always wore a green sweater and because he was so big.

Born in Saginaw, Michigan, he studied painting when he was very young and then went to live near Taos, New Mexico. For a time he lived in what was, originally, an old convent. Many of his paintings are in Texas museums.

Indian Harvest: **E. Irving Couse**

This shows a young girl, who is keeping time on an instrument which resembles a tambourine or drum, and an older man, perhaps her father. The man is playing the flute and it all seems very ceremonial. Perhaps they are giving thanks to the gods for a good harvest. They have pumpkins, corn, melons, and peppers. Do you know how many of these are native to America?

See how the little bits of red enliven the picture. First on the left are the red, and green, peppers by the large jar; the bits of red are echoed in the girl's sash and in the stick in her hand, then in the Indian's headdress, then in the ribbon or feather of his flute, then in the squawcorn (red corn) and the apples in the bowl and the peppers in the pot. What other colors do you find repeated? The reddish vase, the red-gold pumpkins,—all these bright colors increase the festivity.

Not wanting to detract from his figures, the artist has simply built a blank background of deep rich colors. Do you think this is effective? Notice how the darker colors do not spoil the gayety, but do make it ceremonial.

The Primitive Sculptor: **E. Irving Couse**

Compare this picture with the other one by the same artist. The technique is much the same. The foreground figure is placed before a dark background. It stands out effectively, don't you think?

The situation here is not so solemn. The man is making little raingods to place near the spring. See how the lighter colors in his chaps and in the bowl

make the picture less sober than the first one. The blue color appears in his beaded moccasins and in the smaller vase, while bright yellow sings in his feathered hair and along his chaps, while green and yellow ribbons tie his long, black braided hair. Notice how strong his body is and how intent he is on his task.

Do you think you may understand Indians any better after looking at this picture and the other one showing their harvest?

Carlo Crivelli, 1430-35?—1495 Italian

This Fifteenth Century artist was born in Venice between 1430 and 1435, and died about 1495. For some time he lived and studied in Venice, but left and then lived in the smaller Italian towns (Fermo, Macerata, Fabriano) where he painted pictures for the various churches and nobles.

The Madonna and Child: **Carlo Crivelli**

This is a very precise painting, almost as exact as a blueprint, with drapery in angular folds, and is typical of the Paduan school. What have the cucumber and the fruits to do with the picture? Nothing! They are not an organic part of it but are added simply for decoration, as are the jewels in the halos.

Even with the highly stylized figures, notice the luminous clarity of the light, the timeless sadness of the Madonna,—even the face of the child, looking downward and holding the bird in His hands, seems to be just becoming aware of sorrow. Compare this Madonna with Luini's, noting the contrast in style and mood.

Honore Daumier, 1808—1879 French

The artist was born in Marseilles of very poor parents. His father was a glazier (glassworker) and poet and the boy also occasionally wrote poems. After the family moved to Paris, he served as a messenger in law courts, clerked in a bookstore and then worked for a man who was both painter and archaeologist. Here he learned to love ancient art and, in the Louvre, modern masters.

Since he knew what it was like to be poor, he had a profound compassion for the working people. He learned lithography and produced many cartoons reflecting the turbulent times and its political problems. When he was 42 his eyes began to fail and he became totally blind at 52. Corot provided a home for him.

The Laundress: **Honore Daumier**

This reveals at once the artist's sympathy with the poor. It combines realism and romanticism. The bright light, which the river reflects against the building in the background, emphasizes the bulk of the woman and child in a way that the medieval artist might have depicted a saint. The mother and child are sturdy, rounded shapes and are dressed in dark, sensible garments.

The woman has been down to the river bank to wash her clothes in the Seine, which runs through Paris. The girl appears to have a shovel in her hand.

Perhaps she has been playing in the sand. Notice how the bulk of the two figures stands out, how it is increased by the bundle of clothing and the widened skirts of each as they step upward. The faces are not individualized; the artist was not showing them as persons but as types,—the working people whose strength is often the only asset they have to offer the world in exchange for necessities and happiness.

Do you like this picture? Do you think it has a certain elemental honesty and dignity?

Gladys Rockmore Davis, 1901—1967 American

Mrs. Davis began her art career as a commercial artist, as many painters have done, and then "graduated" to easel painting. She now has paintings in several of the country's leading museums.

While she was an illustrator, her work appeared in TIME, LIFE, and NEWSWEEK.

She is one of the few women painters of our generation.

Noel with Violin: **Gladys Rockmore Davis**

This is a picture of the artist's son. It might be interesting to note the contrast between the angular and the rounded lines of the picture. The boy's elbow, the chair upon which it rests, the seat of the chair and the music on the stand and on the table present angular shapes, while the head, the shoulder and the table itself are rounded. Strong vertical lines appear in the music stand, the back and legs of the chair and the bow the boy holds in his hand.

The red shirt enhances the boy's masculinity, for red is a vibrant, advancing color. Where has the artist placed other red tones in the picture? Why did she use green for the background? The hands are well done. If you have ever tried to draw hands, you will know how difficult it is sometimes to get them to appear natural. You might contrast the mood and method in this painting with Gainsborough's Blue Boy.

Edgar Degas, 1834—1917 French

Hilaire Germain Edgar Degas was born in Paris, July 19, 1834, and died there in 1917 on September 27. He studied under Lamothe and Ingres at the Ecole des Beaux Arts.

Although he experimented with many mediums, his "first and only love" seems to be pastels. These he used throughout his whole artistic career.

After the fashion of his time, he produced "War in the Middle Ages," a historical subject. Then he turned to contemporary life. He was influenced by the Impressionists but never wholly succumbed to their theories. Most of his works are portraits of dancers or of criminals or of people in the sporting world.

He was independent and tried many new arrangements and compositions. Most of his portraits are lively and charming. Critics have suggested that he

was fond of ballet and ballet dancers because they, like artists, must work long and hard to achieve perfection, just as an artist must. When they are successful, their art, like his pictures, appears effortless and airy.

La Repetition: **Edgar Degas**

How does the artist keep from overcrowding the picture? He has one group of dancers in the background, another in the foreground, with the first ones occupying the upper left corner, the second group filling in the lower right corner, and what appears to be an expanse of stage between them but (if measured) actually a small space, scarcely wider than a finger's breadth in the larger picture. See how cleverly he has the winding stair repeat the balance of the practicing dancers. It extends to the right, just as the dancers lean to the right, curling its weight around the post just as the girls' extended arms and left legs balance the body-line from right toe through left shoulder.

Notice how much light is incorporated into the picture by the white skirts of the dancers, the gold tones of the floor, and the green-gold of the background wall, Why did Degas give his dance director a red vest? Perhaps it was because he was farther away and smaller and, to be sure we do not overlook him in the picture, the artist directed our attention to him by this color, which always acts like an exclamation point in a painting.

This picture shows what the artist meant when he said, "Nothing in art is accidental."

Adolph Arthur Dehn, 1895–1968 American

Dehn was an illustrator, lithographer and painter. While he was an illustrator, some of his work was published in LIFE and other widely circulated magazines. He began to devote himself seriously to painting about 1936 and in 1939 (and again in 1951) won the Guggenheim fellowship. He has published books on art and has taught art. He died in New York only recently (1968).

A Fine Day in Missouri: **Adolf Dehn**

Compare this with Van Gogh's cornfields and Lhermitte's hayfield. Three different techniques are involved in the painting, arranging of objects in the picture, and general "mood" or "feeling."

This picture is nearer the traditional school; in fact, the many animals scattered over the fields and the little train in the distance, which appears much like a toy, approach the primitive style. The trees, the haystack, the barns, the train and the roads all crowd the picture and give a feeling of busyness. This is a canvas more charming than great, but it is also to be enjoyed.

Dehn was one of America's lesser artists but not to enjoy him would be like saying we could not enjoy the hills because they were not mountains.

Ferdinand Victor Eugene Delacroix, 1798–1863 French

The son of a diplomat, Delacroix was both a writer and a painter. He was extremely intelligent and much interested in world events, such as the Greek War. Once sent on a mission to the Sultan of Morocco who, at that time, controlled most of North Africa, he was profoundly affected by what he saw and learned there. The experience is reflected in many of his paintings.

He liked movement and color, incorporating action into classic austerity. Many of his works have romantic elements, recording massacres or battles. The swirling design and brilliant colors remain always under the artist's control. His melodramatic pictures of oriental splendor combine the beauty and terror of living, just as he blended his fiercely adept drawing with his vigorous, vivid colors.

Many people have found him too disturbing, preferring the serene classic painting or the gay but unimpassioned impressionist art.

The Horseman: **Delacroix**

What does your first quick look at the picture tell you? Doesn't the horse appear to be moving? See the apparently random lines which give the effect of a multiple exposure of a film, which give this effect. Perhaps this study was inspired when Delacroix saw an Arab galloping beneath the hot, African sun.

This is not a realistic horse, as Bonheur might paint, or Landseer. It is a rapid sketch, very true to life after its fashion, since it was drawn to portray the strength and vitality of the horse and rider and not as a substitute for a photograph.

How does the artist increase the importance of the rider? See the heavy, wide brown lines. Without these, he would appear too ghost-like. These heavy lines give him substance and weight.

Raoul Dufy, 1877–1953 French

One of the masters of modern French painting, Raoul Dufy was born at Le Havre, a seaport. He has always loved the sea and once while visiting in New York he made a quick sketch of that busy harbor. He had come to America, hoping that the most recent medical treatments might help his arthritis which was so badly crippling his hands he could scarcely work.

When he was young, he was one of the "Fauves" (wild beasts). This group was called "wild beasts" because their colors were so violent, and not because they were dangerous.

Besides painting, Dufy did many things during his life: he designed ceramics, stage settings, textiles, tapestries, upholstery and wallpaper. He was a happy and pleasant man, and this is the mood of many of his sketches and paintings.

Yachts at Deauville: **Raoul Dufy**

With the first glance at this little scene, one feels that the great masts are everywhere. Their height is apparently the feature that most impressed the

artist, so he painted them "larger than life and twice as tall," to be sure that everyone who looked at them would share his feeling.

Notice how he has the darker color in the middle of each mast, lightening it toward the top and bottom, so that the little boats do not "sink" beneath the weight of the spars. The steamship contrasts with the sailing boats; it is so squat it looks like a floating bathtub. Did you see how Dufy kept the spars from running away completely? He made the harbor a circle and hemmed it in with houses, bridges, and levees. Why are the human figures only suggested, with unobtrusive blue lines? Perhaps the artist wants nothing to detract from the splendid masts that point up into the sky like church steeples. Isn't this a splendid "impression" of a harbor and of its little ships?

Frank Duveneck, 1848–1919 American

The artist was born in Covington, Kentucky, just across the Ohio River from Cincinnati. He grew up to be a strapping, blonde-bearded man and went to Germany to study art. He stayed in Europe some ten years and then returned to Cincinnati where he taught art for something like thirty years.

He painted in "solid" dimensions, using large masses of color and overpainting details. He was much more of a realist than many artists of his time. Yet, the result is not harsh or unpleasant.

Whistling Boy: **Duveneck**

This is a strong, bold painting, yet the artist caught the free and happy expression of the boy. This face belongs to one special boy yet it represents all boys everywhere. It is at once typical and yet individual.

Did you notice the tousled clothes, the uncombed hair? What about the large hands? There is an age at which a boy's (yes, and sometimes a girl's) hands and feet seem too big for the rest of the body, but with growth, the shoulders catch up with the extremities.

This is one of the artist's best pictures. Notice how the light colors in the shirt and face make the boy stand out from the darker background. It is a solid, serious and very pleasant figure. You might contrast it with the "airy" quality of Degas' dancers. Each, in its way, is satisfying, the carefree boy and the devotee of the artificial art of ballet.

Anthony Van Dyck, 1599–1641 Flemish

Born at Antwerp and apprenticed to an artist at the age of ten, Anthony Van Dyck was a successful artist and eventually was knighted; hence, he is called "Sir Anthony" in some art histories.

As a child, he spent much time in his father's silk shop and, being artistic, was sent to study with Rubens and proved a most gifted pupil. He worked in Italy and then went to England where his proficiency resulted in his being considered as the "father of English portrait painting."

He depicted the English gentry in aristocratic postures, poised, elegant, aloof and handsome. He was skillful and popular, but died fairly young, being only 42.

Baby Stuart: **Anthony van Dyck**

This picture is of one of the three children of Charles I and is part of a picture showing the three of them. The small prince was so charmingly done that the portrait is often reproduced showing him by himself.

Except for the serious expression, and elegant clothing, this blue-eyed youngster could be any child. You might note that the young prince wears a dress. At that time, both boys and girls, when toddlers, wore dresses. The boy looks very attentive. It is said the artist often had musicians to play to amuse his young sitters while he painted. I wonder if they are playing now? Also, the artist has given the child an apple. It gives him something to hold in his hands and keeps him still and also "balances" the rich red of the cloak and repeats the red in the child's lips.

See how well the artist has shown the arms, short and fat as most young children's are, the chubby hands, the rounded cheek. Can you see why the artist's portraits were so popular in England?

Thomas Gainsborough, 1727—1788 English

As a boy, the artist was encouraged by his mother who painted flowers. He was sent to London to study painting when he was fifteen and also studied engraving. This disciplined work may account in part for his deft craftsmanship and apparently easy style.

While he began with painting landscapes, such art was not then popular and he turned to portraiture. Most of his life was successful and happy. He married and lived at Ipswich, where many of the people he met gave him commissions for portraits.

The Blue Boy: **Thomas Gainsborough**

This picture shows a boy, almost grown, dressed in a blue suit, with the coat carelessly tucked under his left arm, his hat hanging from his right hand.

Can you tell how the artist makes the blue look even bluer than it is? That's right: He made the background of warm yellow and brown tones. How did he add interest to the background? By painting an oblique hill slanting upward from the right and placing a patch of lighter cloud behind the boy's shoulders.

Gainsborough was naturally a dreamy, sentimental man. Don't you think the whole picture reflects his mood? There is no violent movement, no harsh colors. Note how the satin of the suit shimmers, and how the silver trim brightens the suit. The sleeves are slit, as was then the fashion, to let the white lacy shirt show through. You can see the lace of the shirt at both collar and cuffs and in the middle where the boy has nonchalantly left the bottom button unfastened. Did you notice the silver bows at the knee and on the shoes? He certainly is dressed well. He has a very serious expression on his face. Perhaps he is going to school. Many rich or noble families had private tutors for their children and this could be his destination.

Vincent Van Gogh, 1853–1890 French-Dutch

Van Gogh was born at Groot-Zundert in Brabant, Holland. His father was a Calvinist pastor and for a time Van Gogh thought he too would enter a religious vocation. He studied theology at Amsterdam and hoped to be of service to the world. For a while he lived among miners, dividing his meager possessions among them. His sermons were full of the love he felt for the other people in the world, but did not seem well organized to church authorities, so he was dismissed.

He had spent much of his free time drawing and began painting peasants near his father's house. He studied in Antwerp and Brussels. He joined his Brother Theo in Paris, where he met the Impressionists. He abandoned the browns and umbers which he had been using and began to paint in clear, bright colors.

In 1888, he settled at Arles in Provence, painting the fields and the sunlight, the cypresses and the sunflowers and the people.

During a spell of irresponsibility, he threatened to kill Gauguin and, in remorse, cut off his own ear. He was committed to an asylum; there is some evidence that he suffered from epilepsy. In 1890 he shot himself. During a long and poverty-stricken life, only his brother Theo believed in him and helped him. Theo grieved and died some six months after Vincent.

His work is very popular today. Many artists copy his style and technique, which has been called Expressionism or Post-Impressionism. Paintings which his nephew inherited are valued in the millions of dollars, while paintings sold during his life brought the artist less than a hundred dollars. Too often, the world does not recognize its geniuses until they are gone.

Cornfields in Provence: **Vincent Van Gogh**

The first impression of *"Cornfields in Provence" is that the golden sunlight is shining over the whole countryside. The sky is a rich, deep bluegreen, and the fields are yellow or green.

Notice how the horizontal lines of fences break up the picture and increase the illusion of distance. The little crossfences that zigzag across the middle attract the eye and keep it from wandering too far away. A haystack barricades one side and a tall house the other. Hay wains and some scattered houses pull the eye back to the center, as does the team of horses in the middle distance. A village or castle "holds down" the distant hill on the left, while blue haze terminates the landscape on the right and divides it from the sky. The decreasing size of the objects also increases the feeling that one is viewing a long expanse of countryside.

Do not be confused by the title. These are not American cornfields. In Europe, "corn" is a term generally applied to any grain and not specifically to Indian corn or maize, as in the United States.

*Incorrectly given as "Cornfield in Provence" on small pictures.

Dorothy Thompson says of the artist: "No one before him saw the world as he saw it and no one having seen it through his eyes can ever see it in the same way again. . .a world in which a chair, a flower, a plowed field, a tree were not stable matter but vibrant neutrons of energy and light."

Igor E. Grabar, 1871–1960 Russian

Grabar was a famous Russian painter and also a scholar and writer. Early in his career, he joined the "Society for Traveling Art Exhibitions," which had been organized in opposition to academic salon art.

Like the French Impressionist artists, he was delighted with the picturesque rural life and country scenes. He was the most impressionistic of the Peredvizhniki ("Itinerants") as the members of the society were called. He has been called the Russian Cezanne. Most of his still lifes were done from 1900 to 1910.

After the cultural crisis and idealogical disintegration which preceded the Revolution and the social turmoil which followed, Grabar turned mostly to portrait painting. Between 1925 and 1932 he was the leading artist in the Society for Easel Painters (Obshchestvo Khudozhnikov Stankovistkov).

Russian Winter: **Igor Grabar**

A first look at this picture produces the feeling that it is both familiar and strange. The arrangement of the buildings, the trees and the central figure are much in the classic pattern of planning a landscape. But the colors! How vibrant they are.

Why does the artist leave the wide stretch of snow in the foreground? Is it because he feels the snow is more important than the old woman carrying water? Perhaps so. Perhaps that is why he also has turned her face away. She is not important as a person, but is placed there as a focal point, so that the very coldness of the landscape is emphasized the more by the human figure.

Look closely at the snow. See how the whites were applied with a palette knife. And did you see the tiny specks of red hidden between the strokes which seem to make the snow bank alive, even though we are scarcely aware they are there? Even the woman's black jacket has tiny specks of red, if you observe carefully, which increase the aliveness of the picture. Have you ever lived where it was this cold?

Frederick Childe Hassam, 1859–1935 American

Born in Dorchester, Massachusetts and educated in Boston, Hassam, like many an ambitious American artist, went to Paris to study art. Unlike Sargent, Whistler or Cassatt, who remained in Europe, he returned and settled in New York.

Painting scenes from Central Park and Fifth Avenue, he disliked the themes of the "Ashcan School," and also had an unfavorable opinion of critics and dealers. Fellow Painter Frederick Remington nicknamed him "Muley."

It was not that he was mistreated by the public; in fact, he was very successful, painting American scenes of pleasant tranquillity and luminous beauty until his death.

Church at Old Lyme: **Frederick Childe Hassam**

Using impressionistic technique, Hassam has produced a very pleasant scene. Later artists let their paints alone "carry" the picture, but Hassam has not abandoned line and sketch entirely. The church does not appear to dissolve before the eyes, as some forms do in other impressionistic art.

Note how the upward columns of the church and tree trunks complement each other. Most of the movement is vertical. Only the walk, the foundation and the rooflines are horizontal. Perhaps that is why we like the picture. A church should lead one's thoughts, as well as one's eyes, upward, should it not?

The bright yellow and red leaves on the ground, littering the grasses, and the yellow leaves of the surrounding trees are arranged in a near-circle, like a halo. Is this the artist's way of telling us the church is a holy and happy place?

Meindert Hobbema, 1638–1709 Dutch

While Meindert Hobbema is not one of the great masters of landscape painting, he could produce a very pleasant and satisfactory picture. He did not paint primarily for money, but only when he wished, and consequently left a limited number of paintings.

He was a friend, and possibly also a pupil, of Ruisdael's. He earned his living by serving in a humble customs post. It was almost a century after his death before he was fully appreciated.

Avenue of Trees: **Meindert Hobbema**

This shows a winding country lane, with tall trees on either side, tufted at the tops with leaves. In the right middle background is a house, on the left, far away, a church and, nearer, a clump of trees. Isn't this an unusual placement for a composition? A boy and dog and gun are fairly near us in the road, and several figures further back. A man works in the orchard on the right, and two people are gossipping beside the house.

See how neatly the artist indicates perspective by the diminishing size of the trees, and how airy the trees look with their heads tall in the sky. Is that why Hobbema left so much sky in the picture, to emphasize the height and leafiness of his trees?

Not as bright as later impressionistic scenes, this is still very pleasant. There is light, but the sun is not so hot nor the colors so brilliant. Perhaps Hobbema and his friends preferred the quieter tempo.

William Hogarth, 1697–1764 English

The son of a poor schoolmaster, Hogarth was apprenticed in London to a silver-plate engraver, but he rose from poverty to become the Court Painter of George III.

He is especially noted for his portrayal of all kinds of people, from drunks to dukes. He was Britain's first great painter. Because of his fondness for depicting people, he called himself an "author" rather than a painter, and considered his pictures his "stage."

His paintings were so well liked and he was so successful that he eventually had a country house and six servants. The drama of his paintings was inspiring to many later painters.

The Graham Children: **William Hogarth**

Hogarth liked to paint people as they were. He could paint a drunk staggering home or a simple market girl selling shrimp, but these children are charming. The boy on the right holds a music box, which he is winding. (Remember this is in the days before electricity.) One little girl is holding her skirt, as if to say, "See my new dress!" Why does the older girl hold the cherries in her hand? Perhaps it is to attract the attention of the younger child. See how cleverly the artist contrasts the deep plumcolored floor with the gold and bronze and red of the curtains on the right. Notice how the red cherries, the flowers on the little girl's dress, and the bits of fruit in the bowl and on the floor repeat the "red-dot" motif. The artist "lightens" the picture with the lace pinafores, doesn't he? Did you find the cat on the chairback? Is he trying to get the bird in the cage? This is all very "busy" and details crowd the picture. But remember that Hogarth's aim was not so much to produce a pleasant picture but to show people as they actually were. Do you think he succeeded?

Winslow Homer, 1836–1910 American

Winslow Homer's father was a merchant and his mother painted pictures of flowers. Homer was born at Boston, Massachusetts on February 24, 1836. At nineteen, he was apprenticed to a lithographer and, having to work eight to six, mourned that he had no time for fishing.

During the American Cival War, he was at the front with the troops and sent sketches, mostly every day camp scenes rather than spectacular battles or engagements, to Harper's Weekly. These were oils and were very popular.

Homer's genius is best revealed by his water colors, especially the marines or seascapes. They are canvases of weight and clarity, reflecting the magnificence of nature. His portraits are warm and luminous, with an attention to the human values peculiarly American.

At 39, Homer abandoned illustrating and retired to painting. He selected what he wanted and then copied it exactly. His last years were at Prout's Neck on the Maine coast. His summers were gay with nieces and nephews, clambakes and fishing. In winters he lived cheerfully aloof from the world. He

even built an open shed on the shore, from which he could watch the sea in any weather. Most of his art he learned from nature, rather than from others, or from what was inside himself. Except for his trip to the Carribbean, the last part of his life was spent in Maine.

A Northeaster: **Winslow Homer**

A quick look at this picture is discouraging: It has so few elements! It may be divided, roughly, in four parts: First is the huge ledge or rock at lower left, the only solid ground in the picture. While it fills only about one-fifth of the picture's space, it seems solid enough to balance the churning waves and boiling surf, as well as the expanse of fog. The expanse of fog and cloud at upper right, incidentally, are designed to counterbalance the cliff at lower left. Apparently some one has made steps of heavy timber, leading down the rocks to the sea. They are rotted and broken, in places, from action of wind and wave and weather.

Between the shore and the distant fog, the sea surges, pounds, boils, and foams. Notice the foam on the wave that has not yet reached the shore: A sailor might say that the sea was "showing its teeth." A tall spume of spray is rising at left, like a geyser, where the waves are thundering against the rocks.

There is no boat, no bird, no life. Why is this? Homer was portraying the majesty and power of the sea in a storm, and wanted nothing to detract from that single objective. Do you think he succeeded?

Is there any warmth at all in the picture? Or is there only wind and wave and fog and rock? A small patch of sunlight brightens the waves at lower right and a few touches of red among the rocks are the only "warm" colors to be found. The sea, Homer is saying, is cold and cruel.

Pieter de Hooch, 1629–1683? Dutch

Few facts about the artist's life are known, and even the dates are uncertain. The date is the one listed by the National Gallery, Washington, D.C. It is known that he was born in Rotterdam, Holland, and that at one time he worked as a family servant.

He is called one of the "Little Dutchmen," because of his small, richly sunlit pictures. These small canvases were just right for the homes of his Dutch neighbors. As it often happens, the artist was more appreciated a century after his death than while he was living.

The Storage Room: **Pieter de Hooch**

Even though this is inside the house, the sunlight falling across the floor makes it gay and lustrous. The artist has mastered quite a number of problems in perspective. How many of them can you find? There is the checkered floor, the beamed ceiling, the winding stairs whose steps appear in the upper corner, the chair and the picture on the wall. At right, a door opens into another room, where a casement window is open. The mother and child stand before an open door. All of these are rectangles, intricately and correctly drawn with meticulous thoroughness.

With all this angularity, only the human figures, the pitcher, and the barrel in the storeroom are rounded. Well, yes, there seems to be a dish or pan sitting on the floor behind the woman and a plump cushion in the chair. That makes two more.

The mother is giving the little girl a pitcher. Since it is not held upright, it is probably now empty. I wonder if the little girl is going to put some milk in it, or perhaps lemonade?

Notice how somber and dark the clothing of the mother and child,—no gayly flowered prints for them. The girl has a red cap, the mother a dull red weskit. You might compare these with the Hogarth picture of "The Graham Children." I wouldn't feel sorry for them, though. Many people are happiest with simple uncluttered things and with cleanliness and sunlight.

Lucy Kemp-Welch, 1869—1958 English

Lucy Kemp-Welch is one of England's most popular minor painters. She first opened a studio in Bushy, England, when she was only nineteen.

She learned most of her skill by self-teaching. She constantly carried a sketch book and made careful drawings of everything she saw. One of her favorite subjects was horses.

Behind the Plow: **Lucy Kemp-Welch**

Farm work is much the same in any land. These horses might well be plowing in Africa, or Texas. The horses are the "center of interest" in the picture, not the farmer. The artist has placed them practically in the middle of the picture, with their strong bodies silhouetted against the blue sky. How well she has worked out the contrast between the white one and the dark bay.

See how rich the earth looks, as the furrow turns under. Did you notice the farmer was wearing boots? It is difficult to walk in loose new-plowed ground with only shoes.

What are the birds doing? They are after the bugs and worms which the farmer is turning up with the plowshare.

Contrast the happy colors in this picture with the dull ones in Courbet. Why is the mood so different? While breaking stones is hard, so is plowing. I think this farmer owns his own land and is plowing for himself; perhaps he is happy because it is spring. What do you think?

Leon Augustin Lhermitte, 1844—1925 French

Lhermitte was one of the French genre painters, who lived a very simple life and painted the humble, peasant folk who lived near him.

This type of painting is called "genre" painting.

The Haymakers: **Leon Augustin Lhermitte***

This is a picture of farm workers in a field. The older man is apparently repairing his scythe, while the two younger people have been resting. The

*Incorrectly given as L'Hermitte on small pictures.

woman has been resting her head on a coat or jacket which lies in the grass. The little girl has picked up the rakes. Perhaps she is telling them it is time to go back to work.

Notice how the line of the old man's leg, on the left, is almost parallel to the line of the rakes, while the body of the woman and the younger man connect the girl and the older man, making a sort of "Z" and holding the attention to the center of the picture.

You might also note the colors of their clothes: Sturdy blues and browns, except for the little girl's bonnet and the lady's apron. See how well the artist has shown the sunny field, still green where the hay has not yet been cut, with touches of yellow. Note that the picture is made with small strokes of color, not in larger swirls as Van Gogh often used.

This is a realistic, faintly nostalgic picture. You might show it to your parents to see if they like it, or your grandparents. The artist was very popular among his neighbors but he did not attract too much attention in artistic circles.

Ward Lockwood, 1894–1963 American

Ward Lockwood was born in Kansas, near the middle of the American continent, and has spent most of his life in the Southwest, being especially associated with the art group at Taos. He served in World War I. Many of his pictures hang in American art galleries.

Horses in Winter: **Ward Lockwood**

This painting may be called impressionistic to the extent that all superfluous details have been omitted, in deference to the effect the artist wishes to achieve. Notice how the black mountains in the background, their bulk somewhat lightened by streaks of snow, add further to the dreariness of the scene, and increase the sense of coldness and bleakness. The whole foreground and middle background are dominated by the whiteness of the snow. The barn, or farmhouse, in the distance is barely suggested.

With backs to the wind, the animals are enduring the winter. The one in the background might well be cut from paper. Notice how the grainy texture of the chestnut horse adds to the effect. Superbly rendered, with a minimum of detail, they do not represent certain horses, one of which might be named "Captain," and the other "Black Star," but represent the effect of winter on all living things. The artist has increased the effect by placing them near a small patch of grass, and showing birds gathered here because they too are hungry.

Do you like the picture?

Bernadino Luini, c. 1475–1532 Italian

Bernadino Luini lived almost five hundred years ago and very few details about his life are known. He was one of the early Italian painters, a pupil of Borgognone. Some of his early works show the influence of other artists, such

as Leonardo. He has, in fact, been called a "faded Leonardo," since his pastel colors are less bright than the ones Leonardo used.

Most of his paintings are in Milan cathedrals or other religious buildings and, since many of them were frescoes, many are now in bad condition. However, they are still exquisite and charming pieces.

Madonna: **Bernadino Luini**

Because of the pale, ivory-pink background, the first impression of this painting is of peace and tranquility. The Madonna's face is also pale, with a headdress of delicate green emphasizing the curve of her cheeks and chin. The small mouth, faintly pink, also adds to the illusion of fragility, but the nose is strong and the eyes steadfast and the chin determined.

The golden cowl and the dark blue robe shift the emphasis from spirituality to one of strength and nobility, because gold is a regal color and because the shoulders are strong and sturdy. Can you see the dreamy simplicity and the gentle grace with which Luini has endowed his Madonna?

You might compare her with Crivelli's Madonna. Neither method, mood nor effect is the same. Can you point out some of the differences?

Homer Dodge Martin, 1836–1897 American

Like many Americans, the artist was a "jack of all trades." He worked at carpentry, shopkeeping, architecture. He went to Europe in 1876 and saw many of the French and English artists.

He was, originally, one of the Hudson River group and one of America's best landscape painters. In France, he joined the Barbizon group. Being mostly self-taught, he struggled to learn the newer methods of painting. Since he liked doing things "in his own style," he was not extremely popular. His pictures cannot be bought now, at any price.

The paintings done during the latter part of his life are not as gay as the ones done when he was younger. This is not because his ideas had changed but because his eyesight was failing.

Harp of the Winds: **Homer Martin**

Compare this picture with Hobbema's "Avenue of Trees." You will see at once that the composition is tighter, more carefully thought out. The elongated trees are much like Hobbema's, but are placed in a group in the distance. What brings them close to the viewer? Their reflection in the water. Note how the tall trees, with their wavery water duplication, are balanced by the heavy bank on the right. To keep the eye from wandering too far, the artist has set a small town across the water between his two major masses. Like Hobbema, his trees are emphasized by being silhouetted against the sky.

Note how the curve of the shoreline contrasts with the perpendiculars of the trunks of the trees, and the mass of the bank with the airy elegance of their sparse foliage. This is a nice picture, don't you think?

Joan Miro, 1893– Spanish

This modern Spanish surrealist painter was born in Catalonia in 1893. He studied in Barcelona and had a one-man exhibition there in 1910. He went to Paris in 1918, where he lived until 1939, often visiting his home in Catalonia. He visited the United States in 1947 and in 1951 and has done murals in this country. He now lives in Palma de Mallorca.

Miro has done some ceramics and illustrations for poems, as well as paintings. He invented a world of his own, difficult to understand and sometimes frightening. Perhaps his ideas and pictures are influenced by the events of two world wars; many artists find the troubles of the world are reflected in their works.

Characters of the Night: **Joan Miro**

One's first glance at this picture makes one think that this is perhaps a child's drawing,–perhaps even that the child should be spanked for it!

But Miro is a grown man and obviously must have some intent or message. Psychologists, who study minds, tell us that often we do not entirely understand our own actions and perhaps the artist is not entirely aware of his own reasons for producing these figures. Let's take another look at them:

The two figures have torsos which seem partly mathematical, partly amoebid. They are solid, black, ponderable,–but their heads! These are empty circles, with eyes, nose and mouth superimposed and the background showing through. What is the artist saying? Could he possibly be saying that we do not use our heads enough and that, consequently, they do not "weigh" as much as our bodies do?

And what of the oddly menacing objects which the artist has placed at random on the canvas,–the "earmuffs," the up-and-down squiggle which might resemble lightning, the circular object with the double-cross or asterisk in black? The artist has lightened his canvas around the muff-thing so that it seems to glow, the lightning-like mark seems to connect the two heads, while the star-circle just sits there, like a malevolent atom. Could he be saying that unknown things, like cosmic or x-rays, may hurt us? Does the odd mark, which never quite touches either figure, indicate that we have difficulty touching or understanding one another? Are the two lower squiggles perhaps germs?

Much of modern abstract art has, like chemistry, obscure symbols, which one must know to understand. Unlike chemistry, where we can always find out what the symbol means, abstract art may not always provide the key and we have to search for the meaning with such clues as the artist leaves strewn about his canvas. What does this painting mean to you?

Bartolome Esteban Murillo, 1617–1682 Spanish

Children have always been especially appealing to Murillo, perhaps because he was left an orphan when he was eleven, with a younger sister to support, and was always interested in the street children and in beggars. His father was

a humble artisan and the boy showed a precocious talent for drawing. Apprenticed to a painter, he learned rapidly, which was good since he had to earn his own way when the painter moved to Madrid. When he had money enough, he too went to Madrid, where Velasquez took him into his household. Here he stayed for three years, working and studying the "old masters."

Then he returned to Seville and married a wealthy young noblewoman. Society people, artists and connoisseurs met at his house. He started an academy for artists. His death in 1682 resulted in a fall from a scaffold while he was painting a mural.

Children of the Shell: **Bartolome Esteban Murillo**

This picture portrays a somewhat sentimental legendary incident in the life of John the Baptist and the Christ Child. You will recall that they were cousins and nearly the same age. They probably did often play together. Christ is offering John a drink from the shell,—hence the title.

John is identified by the reed cross and the rough clothing. Christ is indicated by the presence of the lamb. He was, you recall, often referred to as the "lamb of God." Guardian angels hover above in the background.

Note how the lamb and the two children are drawn in a triangle, with the lamb, the top of the head of the Christ Child and the feet of Little John the Baptist forming the three corners. The colors are pleasant, with the dark background, the lighter mass of the angels and the children's bodies. See how the artist centers most of the light on the Christ Child. This serves to make Him the most important figure in the composition.

George Agnew Reid, 1860—1947 Canadian

Born near Wingham, Ontario in 1860, Reid was one of Canada's most popular artists. He studied in Europe, returned to Canada where he taught art at Ontario and, later, had a studio in Toronto. He was president of several artists' societies and painted portraits and murals.

Coming of the White Man: **George Reid**

First, you might notice how sunny and bright the scene is. Even the ground under the trees is bright, for the Indians stand at the edge of the forest.

How does the artist direct our attention to the ships in the distance, which occupy so small a space on the canvas? That's right: Every one of the Indians is looking at them intently. This gives a sense of drama and importance to the event. The artist shows some of his figures crouching or kneeling, and some standing. This also makes for variety and interest.

The figure painting is excellent, the Indians well proportioned, with small bits of color in their robes and hair ribbons to add variety. Why has Reid not shown them in brighter colors? Is it that he did not want to detract from the ships in the background, whose coming is to change the history of the continent?

Sir Joshua Reynolds, 1723–1792 English

Reynolds' father was a schoolmaster and, on Sunday, a clergyman. At 17, Joshua was apprenticed to an artist. He studied in London and visited Italy. He was a very successful painter, eventually being knighted.

He had his own theories about painting: That clothing should not be either satin or velvet but simply "robes" or "drapery," that a portrait should give "the general air," not a specific likeness, that each young woman should be properly proportioned, with her hand as long as her face and her height ten times its length. It is no wonder all his ladies resemble each other and are impossibly lovely, is it?

He was more exact in rendering children, but still presented them as shining and graceful creatures,—which of course they were, usually if not always! He had a very pleasant garden and often used it as a background for his paintings.

Age of Innocence: **Sir Joshua Reynolds**

The child, dressed in yellow, is seated on the ground, with her skirt flared to establish a triangle or pyramid, with the head at the apex. This was a popular "arrangement" for Reynolds.

She looks dreamily off into space, with the spot of sky behind her emphasizing the importance of her face. Her feet peep from beneath her dress and her hands are placed loosely in front of her. Hands are difficult to draw; do you think these are well done? A yellow bow in her brown hair matches the yellow dress.

Perhaps she was painted in the artist's garden, or perhaps he simply sketched in the dark background trees to make the golden yellow of her dress more noticable. Isn't this a nice pose for a child her age?

Theodore Clement Steele, 1847–1946 American

One of our "heartland" artists, Theodore Clement Steele was born in Owen County, Indiana and spent most of his life in America's middle states, except for several years of study in Munich.

Most of his pictures are in museums in St. Louis, Cincinnati, Indianapolis, Chicago and other midwestern towns.

He had a studio at Belmont, Indiana, on a green hill overlooking a beautiful orchard.

The Haymakers: **Theodore Clement Steele**

This, too, is a rustic scene and might be compared with other similar scenes in this series of pictures.

How does the technique compare with Van Gogh's? with Dehn's? with Lhermitte's?

Is the composition of this picture better than Dehn's? How does it compare to Lhermitte's?

The artist has gained dignity for his picture by eliminating non-essentials. For instance, he does not have animals scattered about, as Dehn does; the

picture lacks Dehn's charm, but is more vigorous. See how much the square lines of the barn and the wagon add, by contrast, to the rounded shapes of the trees, the haystack, the wagon wheels.

Did you note how the hay, in the sun, is a melting gold and, in the hayloft in the barn, a rich dull gold? The hats of the men are straw and are a shade lighter gold. See how well the warm colors of the barn and hay contrast with the cool green of the field and of the trees.

This is another minor but very competent picture portraying life as the artist knew it. You may recall, from your history, that mechanization of farm work began about 1920 and had not yet, apparently, reached this area.

Marie Anne Louise Elizabeth Vigee-Lebrun, 1755–1842 French

My goodness, how long a name that is! Many French people have several "given" names and this artist had four. When her father died, she was still a young girl and a friend of his encouraged her to continue her art. She was gay and beautiful and knew many important people, who liked the portraits she made of them. Her husband was Jean Baptiste Lebrun, an art dealer. Her daughter, Louisa, was her greatest joy. She painted the child several times.

When the French Revolution came, the artist fled to Italy, where she lived for a number of years before returning to France. She lived a long, long time and retained her artistic abilities, as evidenced by the fact that she painted, when she was almost eighty, a portrait of a niece.

Artist and Daughter: **Vigee-Lebrun**

Students will immediately recognize this as a "triangular composition," with the heads at the top and the bodies filling out the lower opposite corners. The little girl and the mother are well done, with excellent contrast between the very young face of the child and the still young face of the mother.

Remember, this is a self-portrait of the mother. Do you think she flatters herself? Notice how the warm background tones, a blend of reds, yellows, and browns, with only a bit of green, increase the warmth of the picture and add to the feeling of aliveness.

You might compare this young girl with other children,—the Blue Boy, or the Graham Children. Which do you like best? Which artist has captured the more complete likeness of his sitter? Which has the more emotional appeal?

Douglas Volk, 1856–1935 American

Douglas Volk was born in Pittsfield, Massachusetts. He was an important artist in his day, not only because of his individual work in painting and sculpture but also because of his influence. He organized art leagues, established several "schools of fine art" at various towns, and taught painting for many years. He painted many famous people after World War I,—for instance, General Pershing.

Portrait of Lincoln: **Douglas Volk**

It is one of life's ironies that Volk was named Stephen A. Douglas Volk, Douglas being a cousin of the artist's father and one of Lincoln's political opponents, and then found himself, when he was grown and had become well-known, doing portraits of Lincoln, who was then president.

Photography of the day was still primitive and most important people were having their portraits done for the historical record. Can you pick out items in the picture which have historical meaning? Notice the tent in the background, the ominous reds along the skyline and in the background clouds. These refer to the Civil War, then in progress. Notice, too, the lines of worry across the man's forehead, the weariness of his eyes. It was not a pleasant thing to be president of a nation divided by war.

How has Volk increased the dignity of the president? He has posed him in almost-profile, with a thoughtful, sad and almost stern expression. The crumpled paper in his hand indicates the emotional tension, the relaxed left hand indicates that he feels competent to deal with the crisis. All the colors are somber, even threatening, in keeping with the mood the artist wishes to establish.

John Young-Hunter, 1874–1955 English-American

Born in Glasgow, Scotland, the artist began his career by studying at the Royal Academy in London, where he often later had exhibits. He first came to the United States in 1913, and had "shows" in many large American cities, such as New York, and Chicago.

He had seen one of Buffalo Bill's Wild West Shows in London, and had fallen in love with the Indians. He often visited the artists' colony in Taos, New Mexico, and eventually settled there permamently. Here he lived until his death, painting pictures of the Indians and the mountains and the ranches.

His pictures were very popular, both in Europe and in United States. Several are in Texas Museums and one is at Texas Tech.

The Santa Fe Trail: **John Young-Hunter**

While the artist has also done portraits of ladies in lace and satin, this one is of pioneers. It is realistic in that the details are authentic, but the mood is somewhat romantic.

Notice the composition: The bulk of the canvas on the wagon is balanced by the bulk of the background mountain. See how cleverly the artist has "broken up" the bulk by the diagonal rope leading from the vertical wagon brake to the wagon seat and how that diagonal line, disappearing behind the central figure of the pioneer man in the black hat, is carried on across the picture by the slant of the wagon tongue. The rounded lines of the canvas tops are repeated in the wagon wheels, and the seated persons are somewhat round. Is this to make the standing man more noticeable, too?

Did you notice the blue bonnet, with the flounce at the back, which protects the lady's face and neck from sun? In our grandmother's time, it was

fashionable to have a pale complexion and she is trying to avoid tanning or sunburn. Notice how brown the man is, and the Indians. She does not want to get that brown!

Did you see the little calf in the wagon? I wonder if they put him there because he was too young to walk.

Did you notice how much sun there is in the picture? This is typical of the western country. Sometimes you can see mountains, not only a county away, but even in the next state! Notice the "earth-colors," the tans and the brownish pinks. How has the artist kept these from being monotonous? Is it by the white bulk of the canvas of the covered wagons? White always looks more airy and less bulky, you know. Is it by the green wagonbed and tongue, by the man's red kerchief and the bits of red in the Indian's clothing? Does the fact that so very few cool colors (as in the blue bonnet) are used indicate to you that it is hot here in the mountains? Do you think you would have liked to be a poineer and travel in a covered wagon?